1:Spier E-5 (1918) 1928
NT14 Plateau Yumans NT14
Havasupai

Hanna, both young men, spoke English moderately well, and the first proved himself invaluable.

The phonetic scheme is as follows:—

a	as in father	ȧ	as in but
ă	hat		
e	fate	ĕ	met
i	pique	ĭ	pin
o	note	ŏ	not
u	rule	ŭ	put
ω	law		

The remaining symbols follow the "Phonetic Transcription of Indian Languages." By inadvertence, the printer has set the stress accent over the vowel in the manner there recommended for pitch accents. Pitch accents differentiate three pairs of words used in this paper: *dȟd*, water, *dȟd*, cottonwood tree; *kaθð'dá*, coyote, *kaðd'dá*, left hand; *θdúlgd* a woman's term for her child (lit. issue), *θdúlgá*, a woman's children. K' probably corresponds to ṭ (cerebral t), but for lack of certainty as to its exact character, the strong trill is indicated as shown. Glottalization is weak. Final vowels are habitually elided. Some words were heard variously: I have not attempted to spell them uniformly.

Some observations of a general sort, such as those on thought, the character of the chiefs, etc., will doubtless seem quite naïve to my professional brethren. While we take these for granted, I can assure them that outsiders do not.

I have made a point of noting what traits are absent among the Havasupai but which might be expected to appear. This is especially important for a tribe of distinctly intermediate cultural position.

The comparative notes which are offered are not so systematic as I wish. I have attempted to include most of the material available in print for at least a thousand miles around the Havasupai. Undoubtedly much has been missed, especially the Mexican material. The literature is scattered and random in content. It is surprisingly incomplete, for, with the exception of the Pima and Hopi, we have nothing like complete ethnographies for the Southwestern tribes. The description of even the material culture in the only spot in the United States where it remains in anything like its pristine condition, has hardly been begun. The comparative work is also somewhat one-sided, for I have made the Havasupai traits my point of departure. In a few cases I have gone further afield for the sake of completeness. But as the Havasupai are not a typical

1: Spier E-5 (1918) 1928
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Southwestern tribe the comparisons do not clearly show the interrelations of this area. On the distribution maps I have entered the names of only those tribes for whom data are available.

A. L. Kroeber's *Handbook of the Indians of California* appeared when this manuscript was completed and should therefore be used for further comparisons with my material.

The long delay in the completion of this paper is due in part to a desire to include the comparative material, but in larger degree to more imperative duties which have crowded the last five years.

LESLIE SPIER.

University of Washington, July, 1925.

[p. 86 is blank]

7: Spier E-5 (1918-1921) 1929
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Havasupai

sented in their life, which on the whole is like that of the semi-nomadic, rude tribes of the Great Basin of Nevada and Utah. This is true not only of the Havasupai but also of the remaining groups of the western Arizonan plateau, the linguistically related Walapai and Yavapai.

In order to bring out the cultural position of the Havasupai I have drawn up a table (table 1) of the elements characterizing the several sub-areas of this region. I have leaned heavily on Kroeber's characterizations in his *Handbook of the Indians of California*,[3] and earlier papers. I have also built on the basis of Wissler's summaries of the material cultures, realizing however that the description of the Plateau area[4] hardly applies to its southern or Basin half. There is a very unequal weighting of the items of the table, the rich ritualism of the Pueblo, e.g., being dismissed with a few catch-words that level it to the order of the dances of the Basin tribes. And on the contrary I have enlarged on some minutiae because they offered an opportunity to show comparisons with the Havasupai. Like any tabular statement it suffers from abridgment but shows the situation at a glance. It must be understood that the Havasupai, being geographically one of the Western Rancheria peoples, have been drawn on in framing the culture of that group.[5] Those items that Havasupai traits most closely resemble are marked by an asterisk.

A simple count of the traits in which the Havasupai resemble these groups shows half again as many correspondences with the Western Rancheria and Basin peoples as with the others. No importance can be attached to a count of this sort but the result does coincide with my judgment derived by less mechanical procedure. I will present this in the following summary.

Material culture and economic life place the Havasupai clearly with the Basin group. To be sure they are primarily agricultural-

[3] Bureau of American Ethnology, Bulletin 78, 1925.

[4] Op. cit., 451.

[5] The composition of this Western Rancheria group may not be obvious. It includes the tribes lying between the western Pueblos and the Colorado river i.e., Navaho, Western Apache, Pima, Papago, Tonto, Havasupai, Yavapai, Walapai, and others.

14:Smithson & Euler E-5 (1951-1958, 1962)1964 NT14 Plateau Yumans NT14
Havasupai

PREFACE

by

Robert C. Euler

In the aboriginal and early historic period the Havasupai and Walapai considered themselves to be a single ethnic group, Pai, the people, distinct from all others including the Yavapai (Dobyns and Euler, 1960; Euler and Dobyns, 1960). Their culture, including their religious and mythological tenets, was essentially the same.

Although basic ethnographic studies have been published for both (Kroeber, 1935; Spier, 1928), Pai religion has not been treated in detail. Smithson, in The Havasupai Woman (1959), concerned herself only tangentially with these matters as they pertained to women in the society. Yet, on her several field trips from 1951 through 1958, she had elicited additional and more detailed data from several informants. Her final trip to the Havasupai, for three months in the summer of 1958, was for the express purpose, and was supported by a grant from the University of Utah Research Fund.

These unpublished notes came into my hands after Mrs. Smithson's untimely death, at her initial request and through the courtesy of Jesse D. Jennings. Mrs. Smithson and I, when she first learned of her incurable illness, had discussed the matter personally. This was at a time when I was working independently on other aspects of Havasupai culture, but with essentially the same informants. We remain in her debt for concerning herself with the ultimate disposition of her notes during such a trying period of her life, and in that of Jennings for arranging for the editing and publication of the material. I should like, also, to express my appreciation to the University of Utah Research Fund for permitting me to utilize the unexpended balance of the grant in the preparation of this study. I also wish to thank those unnamed Havasupai informants who patiently helped me recheck portions of the notes in the summer of 1962. Their cooperation was due in large measure to the rapport that Smithson had earlier established.

That the data are not full is a factor of several matters beyond the control of the authors. Smithson worked with the last elderly Havasupai shaman who, in his advanced years, had limitations of recall. He had died prior to my last visit in 1962. Other, lay, informants had less knowledge of the more esoteric practices.

128 My contribution, then, except to clarify portions of the notes, has been largely to put the notes into a more readable style and format, as well as to add comparative data. These data appear in brackets. Direct statements from informants are indicated as quotations.

965

he danced, and later saw it in the fire when the clothes were burned.

[The foregoing straightforward description of a comparatively recent Havasupai funeral was recorded with no attempt at interpretation by Smithson. The songs and dance steps all are of Mohave origin, adopted by the Havasupai through the Walapai. Yet, such ceremonies, as well as the annual mourning rite, continue to be a serious, deeply emotional part of Havasupai religion.] [128] [177] [533] [535] [771] [964]

Dances

[Spier (1928, 261-9) described three dance formations for the Havasupai: the round dance, more social than religious; masked dances, probably in imitation of Hopi kachina impersonations; and the Mohave version of the bear dance.] 535 177

Our informants confirmed the correctness of Spier's (1928, 261-5) description of the round dance, and we can add but little data. Most of the songs were those invented by Teyadjáva although others were learned from Navajos and Southern Paiutes. The favorites to this day are those of Teyadjáva and Gätágäma. These are sung first and, if completed before morning, Paiute verses may be sung. Navajo songs are no longer part of the repertoire. 533 535 177

Certainly since at least the beginning of the 20th century (Iliff, 1954, 175; Spier, 1928, 261) the round dance has been identified with the so-called peach or harvest dance held late in August or early in September. There are some hints that at the time, the performance still contained a residue of ghost dance elements even though it probably antedates that nativistic movement (Spier, 1928, 266; James, 1903, 252-5). Apropos of this, an account in The Arizona Graphic (Anon., 1899), gave a brief note of the ceremony; 796

> "The Yava-Supais have an annual religious dance... and few white men have ever witnessed it. Superintendent McCowan [in 1899 at the Phoenix Indian School but in 1895 agent to the Havasupai] says he was a spectator at one of these ceremonies, but did not sit the programme through. The dance was seemingly interminable. The participants kept up a monotonous but energetic action, circling about a pole, to which was attached some 'medicine.' A chief kept spurring them on, and as they fell from exhaustion they were dragged from the ring and fresh dancers took their places."

similar to the rain dance that Kroeber (1935, 202-3) reported for the Walapai

At least occasionally a rain dance was held near two rock pinnacles in a canyon upstream from the main village along the Topocoba trail. These dances did not involve masked impersonators and were held only in dry years in an attempt to bring moisture to the plateau. The rocks, ö?wi?gath? ǵwä (rock split apart) and ö?ih?ga^{l}č? ǵwäv? (wood piled up), were near a small spring, and were considered rain "gods." No additional data concerning these events could be learned.

MYTHS AND LEGENDS

[The following 26 stories were collected from 10 informants by Mrs. Smithson in the summer of 1958. As in the preceding section of this study, the junior author's comments are placed in brackets and parenthetical remarks of the senior author are so indicated.

Although we do not have any other recordings of Havasupai myths and legends with which to make direct comparison, Kroeber's (1935, 245 ff.) 1929 field party collected several from Walapai informants. Since I believe that the Walapai and Havasupai were one and the same ethnic group prior to 1880, when they were separated by government fiat (Dobyns and Euler, 1960), Kroeber's will serve excellently. Kroeber (1935, 245) likened Walapai mythology to that of the lowland Yumans especially the associations of Mountain Lion, Wolf, and Coyote, although he felt that the "cooperation-antithesis" of the two latter animals was Plateau-Shoshonean. Since Walapai Ethnography is now out of print, it will be of value to quote Kroeber's (1935, 245) conclusions in their entirety:

> "The Walapai are certainly not skillful story-tellers, even after allowance for imperfections and our rendering. Their motivations are crude and trivial; they do not consistently build up a character--except the essentially inconsistent Coyote; they do not always hold consistently to the hero even within one tale; and they do not seem to feel, or at any rate are unable to express, well marked sympathy or identification with their personages, or to attach much emotion to them or their fate. They do like incident, irrespective of its inner connection with the plot; magic and trickery; and obscenity, sexual or otherwise."

The veracity of those statements is apparent in the Havasupai tales that follow.